

Fifty



Fifty

A Henri Diamant Berger Production
with
HOPE HAMPTON
LIONEL BARRYMORE
LOUISE GLAUM
Direction of Henri Diamant Berger
Story by Alan Dwan
Photography by Henri Cronjager
—An Encore Picture—

CAST OF CHARACTERS

Ginette, a mannequin... Hope Hampton
Frederick Harmon... Lionel Barrymore
Nina Olmstead Louise Glaum
Charles O'Malley J. Moy Bennett
Grand Duke Popovitch
Arthur Donaldson
Jean, an Apache Dancer... Jean Del Val

"The most elusive fish can be caught on the right kind of hook."

Paris.
Gay and Sparkling! Life, a Laugh—and Love, a Bubble!
The Boulevard! The Arch de Triumpe! The Cafe de la Paix—and a perfumed world sweeping past its awninged tables—then Montmartre, dipped in crimson and peopled by the spawn of Hell!

At least, that was Frederick Harmon's impression. His vacation in Paris had been disappointing. He had come for a rendezvous with Romance—and had seen Paris through the eyes of a Cook's tourist. At the "New York Bar," as he downed a "Liberty Cocktail," he expressed his disappointment to O'Malley, a fellow American, who was being shown the town by a former Russian Grand Duke. "Oh! Tomorrow night I show you Paris!" said the Duke with a grand flourish. "Tomorrow I take you to Le Chat Rouge—she is what you call in America ze cat's pajamas; much pip, much girl, and," with a sly wink, "much love—wrapped in a scarlet cloak!"

* * *

In Paris at the same time was Nina Olmstead, a beautiful divorcee, to whom Harmon had paid some attention and who had arranged to return on the same boat with him. On the day before sailing he accompanied her on a shopping tour and, during a mannequin parade, was attracted by Ginette, one of the models. With that entirely feminine sixth sense that instinctively feels the presence of a potential rival, Nina took pains to humiliate the girl. "That gown on a less awkward model might interest me," she said to the modiste. "The clumsy thing would spoil your finest creation!"

"A Bon Bon from Paree"

But Nina, man-wise as she was, forgot that two sparkling eyes dimmed with tears of another woman's making, can pierce deep into a man's heart, and on their way out he paused to apologize for the lady's rudeness—and made a mental note to drop in the next day, unaccompanied.

"Le Chat Rouge," unlike many other cafes that bid for tourist patronage, was not brazen in its invitation; rather, like a thief in the night, it hid its face up a dark alley and creaky steps led to an underground haunt of a weird and wanton population. Dim lights cast flickering shadows over a motley crowd of the underworld, as red-scarfed Apache and crimson-lipped Grisette danced to the raucous melody of guitar and concertina. At little tables sat a few tourists in evening dress, who, as they sipped their Vin Rouge, gazed in open-eyed wonder.

Among them was Frederick Harmon and his friend, O'Malley, with the Grand Duke as guide and philosopher. Then Harmon's surprise when, as the feature of the evening, came Ginette, the demure and tear-stained mannequin of the day before, dressed in the black and red of the Apache's sweetheart, to dance with Jean, the most villainous-looking of the cafe's habitués. Then a flash of knives, screams, a girl hurled into a corner while Jean and another man fought for her possession. Disillusioned though he was, Harmon was no one to let a woman go unprotected and, joining in the battle, knocked out both fighters and escaped with Ginette. Only the Duke looked on with amused eyes.

Parisian Nights, American Morning's After

Still interested in the girl, though from a different perspective than yesterday, he took her to his apartment and here events convinced him that Ginette was not overly moral. She, however, after playing with him for a time, resented his advances and persuaded him to take her home. Upon his arrival there Harmon believed that he had been tricked, as all about was masculine apparel. Then stepping into another room she beckoned him to follow—and found the good-bad girl surrounded by father, mother, brothers and sisters. Elated at this discovery and enamored more than ever of the piquant Ginette, Harmon returned to the cafe in search of his companions.

There he discovered that Le Chat Rouge was simply a tourist trap, its sin synthetic, its habitués respectable people earning extra money catering to Americans seeking a thrill and that the Duke was working on a commission basis.

Harmon lingered in Paris, wooed Ginette and married her, while O'Malley induced the Duke and Jean to return with him to New York to lend atmosphere to a new cafe, The Russian Bear, which he intended to open.

Ginette's wonderful illusions of married life in America were soon dispelled. The two temperaments did not mix and there was soon a breach, cunningly taken advantage of by Nina, who had not given up hope of adding Harmon's scalp to her string of marital trophies. The Russian Bear was soon closed by the prohibition authorities and the Duke, ever resourceful, became a process server for a questionable law firm, while Jean became a dancing teacher.

Ginette, learning of her husband's new affair with Nina, began a campaign to win him

back. Her first step was to invite Jean to her home to teach her the new American dances, that she might be more companionable to her husband, but instead this aroused his jealousy and he turned to Nina for consolation. Taking advantage of the widening breach she sowed seeds of discontent and later conspired with the Duke to "frame" Ginette and Jean in a manner to make it appear they have been intimate. The Duke tricked the two into a meeting at an apartment with a compromising setting and had them photographed through an aperture in the wall. He sold the photograph to Nina who wasted no time in showing it to Harmon.

While intoxicated, the Duke confessed to Jean his part in the conspiracy and admitted possession of the negative and all but two of the prints. Ginette was informed of the affair, and with Jean's assistance, gained entrance to the Duke's room, in the suite occupied by himself and Jean. While there the Duke entered and made advances to her, but she resisted and hit him over the head with a riding whip, knocking him unconscious, and stole the photographs. She then went to Nina's apartment, tricked her into turning over her prints, and destroyed them.

Returning to his home, Harmon grew suspicious and started out in search of his wife. His trail led to the rooms occupied by the Duke and Jean. There he met the dancer and, enraged, accused him; but Jean's protestations convinced him of Ginette's innocence, until he picked up a handkerchief dropped by her in her encounter with the Duke. Enraged and entirely convinced that his wife had been unfaithful, he departed, resolved to divorce her.

"Sauce for the Gander"

At home he found Ginette, radiant and sparkling; with flashing eyes she challenged him. Her new gown was cut in the latest mode, exposing no little portion of the skin you love to touch, but Lal! it unhooked down the back and Ginette's maid was absent—it was growing late; she was so tired and wanted so to retire at once! So, like a great many other fish that have been snared on less attractive hooks, her husband did the manly thing and clumsy fingers undid the latest Paris creation. Then, when again he thought of it, he mentioned the affair of Jean she only smiled, and, neither denying or affirming, indicated his affair with Nina, saying, "In America it is what you say, 'fifty-fifty.'"

And two little French dolls on a boudoir table seemed to double up in laughter as a light switch clicked.

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PUBLICITY

This Wife Knew How to Handle Errant Husband

Wives! here's a tip on how to handle a too playful husband—that is, a husband who is too playful outside his own home! Just make him jealous and when he begins to tear his hair and talk about divorce, just smile, tell him nothing, and say, "Fifty-Fifty, what is sauce for the goose is sauce for the gander!" Of course, it might not work with every man, but in the new Encore picture, "Fifty-Fifty," when Hope Hampton, as the wife, outwits her rival, brings hubby to time and puts so many things in his mind to wonder about that he hasn't time to think up any mischief for himself.

"Fifty-Fifty" will be the attraction at the ----- Theatre -----, and features, in addition to Miss Hampton, Lionel Barrymore, Louise Glaum, Arthur Donaldson and other well-known players. It was directed by Henri Diamant Berger, a French producer who has joined the small group of continental directors now so successfully producing pictures in America. M. Berger, it is said, brings a particularly keen understanding of human nature to his films. The story, a sophisticated one, has its scenes laid in Paris and New York. Many big dramatic moments are promised, as well as an undercurrent of satire.

A "Wondering" Husband has no time to "Wander" in other directions!



That's—

"FIFTY-FIFTY"

an eye-wink for an eye-wink, one love affair for another!

Teaser No. 1

©CIL 21509 "FIFTY-FIFTY"



2 Col "D"

"What is sauce for the goose—is sauce for the gander," says the pretty wife in the new Encore picture, "Fifty-Fifty" at the ----- Theatre, when the husband, who has been stepping off the straight and narrow path of domestic bliss questions her about the return of an old sweetheart. She smiles and replies "Fifty-Fifty," and friend hubby is kept so busy wondering that he hasn't time to think up new tricks to be performed in other ladies' parlors. Hope Hampton is the wife and Lionel Barrymore the puzzled husband.

"Fifty-Fifty" Clever Story of Marriage Directed By Parisian Producer With Notable Cast

"Fifty-Fifty," the new Encore picture which comes to the ----- Theatre -----, is a modern story with its scenes laid in Paris and New York. It is said to deal in an original manner with domestic problems and the marriage question, or rather the questions that arise after marriage. Hope Hampton, Lionel Barrymore and Louise Glaum are the featured players. The direction is by Henri Diamant Berger, a distinguished French producer who has imbued the story with the touch of the true cosmopolitan. Its sophisticated story, it is said, gave splendid opportunities for the injection of clever and at times daring situations with a blase outlook upon life as it is lived in the circles designated as "smart."

Miss Hampton has the part of a Parisian mannequin who intrigues the heart of a wealthy American.

Lionel Barrymore, and marries him. Her vivacity and pert manners fascinate him until, on the return to more staid surroundings in his American home, he begins to compare her with other ladies of his acquaintance, particularly with an attractive divorcee portrayed by Louise Glaum. Poor Ginette, with her baby blue eyes and golden hair, comes out a poor second under the husband's microscope, until, awakening to the problem before her, the little ex-mannequin starts out on a well laid campaign to hook again the elusive fish that was now her husband.

The picture gets its title from an expression used by the wife when the husband questions her about a flirtation. "Fifty-Fifty," she says, "I am learning very fast your American slang," and lets his mind wrestle with the problem.

Apache Cafe Scene Gives Thrills to New Film "Fifty-Fifty"

Knife Thrower Does His Stuff In Picture Featuring Hope Hampton

In "Fifty-Fifty," which comes to the ----- Theatre tomorrow for a ----- days' engagement, part of the action is laid in the Apache den in Paris. Part of the action calls for one of the tough characters to plunge a huge knife into a table between the fingers of one of the actor's hands, which is resting on the table. For this dangerous work Director Berger secured the services of Felix Rincones, a Frenchman who is a knife thrower par excellence. How well he performed the hazardous feat, and how great was the courage of the actor, J. Moy Bennett, in permitting him to attempt it may be realized when viewing the picture.

Mr. Bennett was seated beside the table with his hand lying palm down upon the table-top. Mr. Rincones, in the character of the irate Apache, whose displeasure Mr. Bennett had incurred, approached with a most villainous looking knife, the blade of which was six inches in length. Raising his arm high above his shoulder, he brought it swiftly down and the blade was deeply imbedded in the wood between Mr. Bennett's fingers; owing to some trouble with the lights, this bit of action had to be retaken four times, but Mr. Bennett is a brave man and uttered no word of complaint. The life of an actor is not all peaches and cream.

If a husband has TOO many eyes for other women—should a wife put on blinders?



How about—

"FIFTY-FIFTY"

What is sauce for the goose is sauce for the gander!

Teaser No. 2

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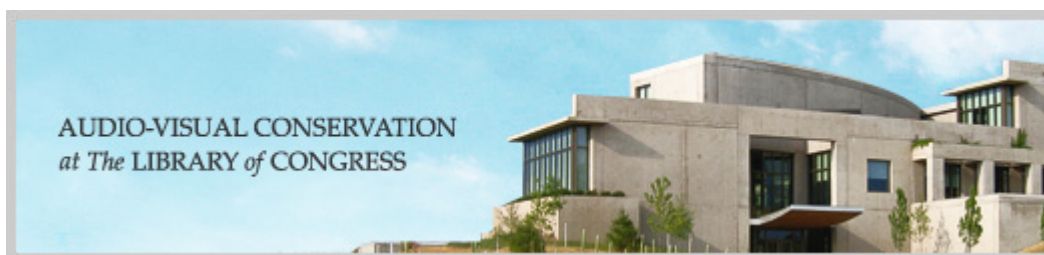
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